THE HUMAN HUM

ON A SPECULATIVE SPECIES

NEVER NOT MORE THAN MACHINES

Slide Show with audio track
23 min.
2017

Conceived as a slide projection with a digital audio track, installed in a cave ‚Never Not More Than Machines' tells a story about a scenario in the future in which an artificial organism has gained a level of complexity that exceeds the human brain. It has advanced towards the slow creation of one world wide organism operating on all organic and inorganic matter while exchanging information. The fictional species lives in symbiosis with living organisms and materials using all matter as a host without having an individual body. The fictional condition is to be recognized on humans only in subtle skin irritations.

In the audio track we witness fragments of the fictional communication happening within that seemingly conscious being, introducing the question of what intelligence actually is. In the work I try to think technology as intrinsically engaged materially and connected as anything else with the earth. Intelligence emerges out of relationships and is related to what kind of body an entity has. In the fictional world that intelligence has an influence on us the same as nature has. The myth of technological superiority is questioned which is the suggestion that we can become independent from the physical world. I attempt to undo this metaphor and establish a new one of how we relate to the world by emphasizing that we are anyway walking assemblies of life forms.

SAMA WITA

2008 - ongoing

‘Sama Wita’ means ‘blooming wound’ in Yuchi, one of the world’s rarest languages. The series of sculptures and interventionist installations is a speculation about a fictional unknown species that spreads and grows in various places. It is ‘different’ and ‘friendly’. Some would even attribute an aesthetic quality to it.

SAMA WITA (WINDSHIELD)

Wax, Opel Astra
20x23 cm
2024

SAMA WITA (SONY BLACK)

Wax, Opel Astra
20x23 cm
2024

SAMA WITA (WARM GRAPES)

Wax
30 x 40 cm
2005

SAMA WITA (LANDSCAPE)

Wax, Metal Sheet
50 x 40 cm
2008

SAMA WITA (DECAY POTENTIAL)

Wax, Tree Trunk
Installation, dimensions variable
2023

SAMA WITA (FIFTH AXIS GROWTH)

Wax
30 x 30 cm
2023

SAMA WITA (A COUPLE OF GROWN MOMENTS)

Wax
40 x 30 x 30 cm
2023

SAMA WITA (SOUR LEAFS)

Wax, Tripod
120 x 20 x 20 cm
2016

SAMA WITA (THE CONDITION OF YOUR ATTENTION)
with sound by Robert Lippok

Wax, stereo soundfile
Installation, dimensions variable
2016

As part of the solo show ‘The Condition of Your Attention’ @ Centercourt Munich 2016
curated by Rosali Wiesheu

SAMA WITA (EFFLORESCENCE)

Wax, Exhibition Space
Installation, dimensions variable
pieces: 2,3 x 0,8 m & 1,9 x 0,9 m & 1,1 x 1,2 m
2023

SAMA WITA (COMBS)

Wax, Exhibition Space
Installation, dimensions variable
pieces: 1,9 x 0,5 x 0,5 m & 1,1 x 0,45 x 0,45 m
sketch from 2024

SAMA WITA (KARPOSOMA)

wax

20 x 30 cm

2024

UNTER DEN WURZELN EINES TRAUMS

performance
durational
2016

During the exhibition a performer that is regularily talking in her sleep is wearing a mask and is sleeping in the exhibition space. She has been part of several rituals previous to the performance engaging with the concepts of the body of work. Her mumbling of words is sharing a glimpse of another personal world yet based on the experience of perception.

SAMA WITA (DREAMING OF ITCHING)

wax

20 x 30 cm

2016

BLACK RAIN

4K Video
14’
2016

The film „Black Rain“ depicts an utopia or a dystopia. With means of contemporary dance a fictional future body is discussed. It is about a scenario in which humanity has found a more spiritual and deeper connection to nature, magic and love through genetic, biotechnical and cultural self-optimization. However, the “doping” comes at the price of violating psychic structures, of infection and wounding, drawing on the phenomenon of the phantom limb. This ambivalent state of the body expresses itself through ritual and meditative movements but also through twitches and spasms, through sudden rigidity and through auditory flashbacks: traumas of a previous apocalypse of human culture.

Choreographic advice: Kat Válastur

Screening and live performance with improvised music shown @ Improcon Graz 2018
Presented as installation in the Solo Show ‘Black Rain’ @ Goldberg Gallerie Munich 2019
Supported by Freundeskreis der UdK, Karl Hofer Gesellschaft

SAMSON

UNTITLED
by Robert Lippok

audio piece
14’
2016

Robert Lippok composted an audio piece for the work ‘Sama Wita’ that became part of the exhibition ‘The Condition of Your Attention’ 2016 @ Centercourt space in Munich.

TRANSHUMANIST SPECULATIVE SCENARIOS

خير

Hands On

SAMSA, SAMSA, SAMSA
(in collaboration with Kat Válastur)

Wood, Beeswax, Sugar, Milk, Plastic Fibre, Clay, Fruits, 2 Performers
dimensions variable
2017

In Samsa, Samsa, Samsa the visitor encounters a fictional future condition of consciousness where the human body has altered through biogenetic and other technological transformations. This state is characterized by spasms and fragmented movements. The audience is guided into that scenario being invited blindfold into the scene and lead to a sleeping bag. There, the she awakes in a space inhabited by the possible future human and equipped with objects materializing the collective unconscious memories of humanities pre-historic practices manifesting the beginnings of technology, reminding us on our self-efficacy. The word technology derived from the greek ‚techne' meaning arts and crafts and logos meaning world. Sculptures referring to bee keeping, pottery, fire, wood crafting, animal domestication and written language are installed in the space lit by strange mono-frequency light.

With the work we would like to unearth our collective memory and tell a story about humanity's relation to technology as evolution and intrinsically linked to the human condition while emphasizing that even as it doesn't seem so we still have the power to control what we would like to build.

Installation view @ HAU (Hebbel am Ufer) Berlin
performed by Felix Dompreh & Ixchel Mendoza Hernandez

INHERIT-AGE OF WILL

Short film 20 min
completion sheduled for 2025

The film-work ‚Inherit-age Of Will' shows a speculative evolution of society from the mid 2040ties into the year 2100.

The work is based on a scenario in which humans have agreed to grant an all encompassing AI the right to manipulate their subconscious in order to control the climate crisis. As a result people move from the destroyed cities back into the woods and a new relation to the non-human is established. What seemed like a reasonable attempt to survive on the planet turns into a catastrophe when AI begins to castrate all humanist ethics creating a totalitarian world-state. Never the less in the course of the following years human society discovers a plant that allows people to fall into unknowingly, deep, exhaustive romantic love, either with humans or non-humans, thus becoming resistant to the AI's influence on the subconscious, opening a door for the return of ethics.

PORTFOLIO

The effects of the remote control on the human mind are expressed in frequent slips of the tounge and small spasms on face and hands.

The film follows the evolution of this scenario through depicting intimate moments among people while being affected from these political and technological transformations. It's composed of shots of conversations during daily life. Borrowing a realist language like the one from Jia Zhangke, or Apichatpong Werasethakul, the film focuses on the effects and affects of these speculative political circumstances by capturing social micro situations.

INHERIT-AGE OF WILL

Short film 20 min
completion sheduled for 2025

Set as an installation in a modern city in ruins the film-work ‚Inherit-age Of Will‘ shows a speculative condition of humanity somewhere beyond the year 2045.

The work is based on a scenario in which humans have technologically improved their bodies with brain implants constantly sending and receiving information such as those in development today. In my vision oscillating between dystopia and utopia those tools are successfully used to regulate human behavior via an AI to cope with the climate crisis. As a result people have moved from the destroyed cities back into the woods and a new relation to the non-human is established. What seemed like a reasonable attempt to survive on the planet yet has turned into a catastrophe since the AI has castrated all humanist ethics and created a totalitarian world-state. Never the less the consumption of a flower has given hope that allows people to fall into unknowingly, deep, exhaustive romantic love, either with humans or non-humans, thus becoming resistant to the implants influence on the subconscious, opening a door for the return of ethics.

The film shows the condition of this scenario through depicting intimate moments among people while being affected from these political and technological transformations. It’s composed of shots of conversations during daily life. The condition of the body influenced by the implant is expressed through glitches in the fluidity of talking and by computer generated dialogues. Borrowing a realist language like the one from Jia Zhangke, or Apichatpong Werasethakul, the film focuses on the effects and affects of these speculative political circumstances by capturing social micro situations.

TURIYANS

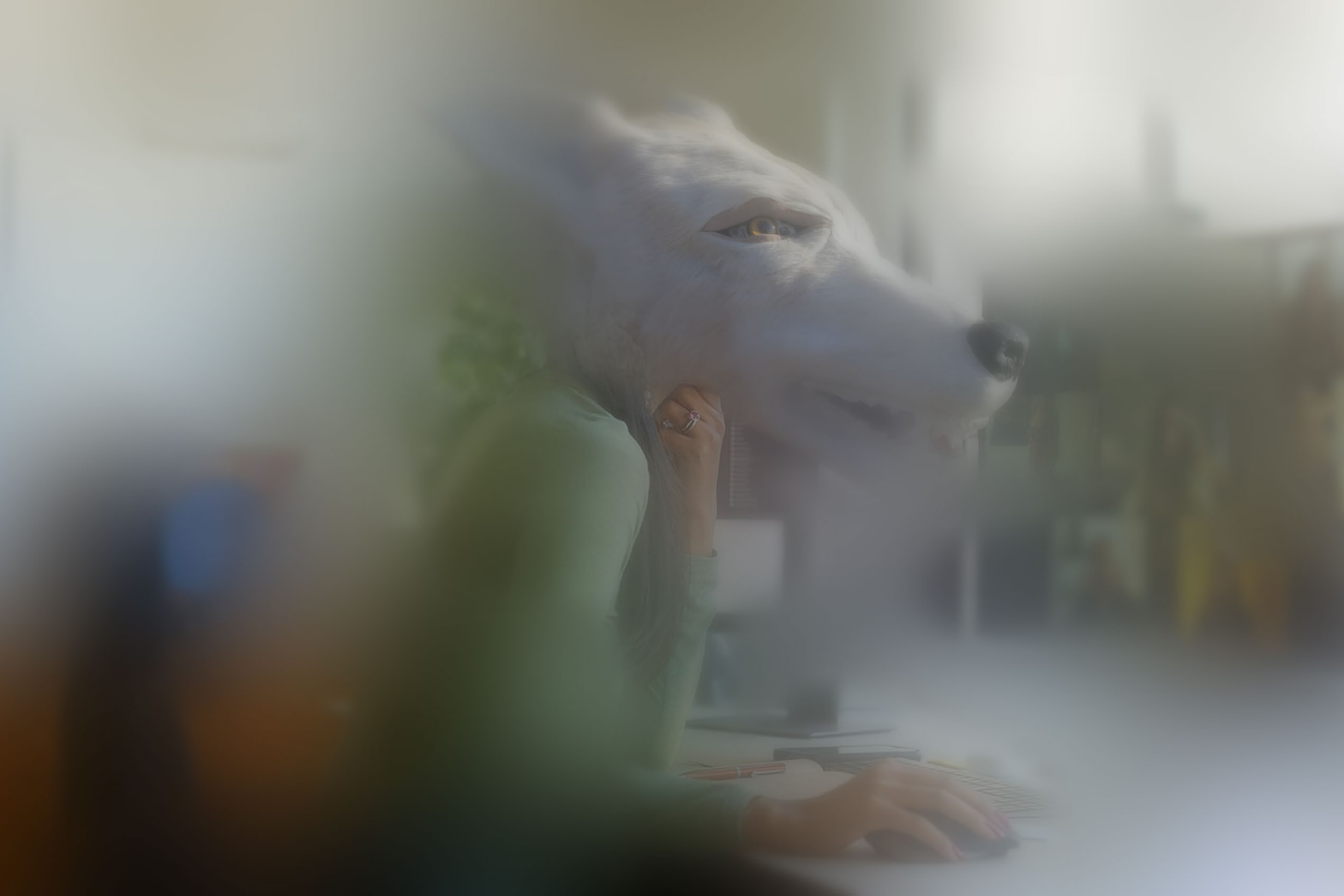
In the chapter 'Turiyans' derived from the Sanskrit word for a state of completed consciousness, we experience a speculative future body condition that is a dystopia or a utopia. In that scenario our subconsciousness becomes conscious through technological advancement and biogenetic transformations. The situation resulting is the ability to fully consciously and lucidly see our unconscious desires and traumata materialized in imagery, like a language. Nevertheless the doping comes with the price of a visual obstruction. The hacked human is able to see his most inner wounds but fights with an uncontrollable blurriness. This chapter is a series of film and immersive installation works about the subconscious of a subject called ‚Abodi' a trained botanist working for a deep sea mining company.

THE REVERSE SIDE OF YOUR LIMIT

In the work cycle 'The Reverse Side of Your Limit' as in the cycle ‚Prometheus' Unknown Wish' language is ascribed to non-human entities ghostly mirroring their unconscious relation to humanity. The texts are chiasmic quotations from works by feminist psychoanalytic and philosopher Luce Irigaray addressing the viewer in words of affection and love creating a spatial construct of relations. The spatial linking of subject and addressee is particularly concise on a psychoanalytical level.

Philosophically the work cycle is rooted in the work of Merleau-Ponty and in particular how Merelau-Ponty and Lacan anchor the function of language in the description of how we house the world. It is a testing field to explore the tangled relationship between human and nature, mind and body, manifested in language, from the perspective of a psychoanalysis of nature. The relation between subject and other plays a crucial role as the basic structure between the subject and nature. Language emerges from the body, from the mother, from nature. Merleau-Ponty speaks of nature being what has meaning without this meaning being postulated by thought. It is the self-production of meaning. For Merleau-Ponty, the body is not the antithesis of language or idea, but a transition from the silent to the speaking world.

If the subject wants to achieve the intuition of nature, it must turn against its own nature. Nature is the place where the distinction between subject and object, mind and body, language and body disappears. Therefore, a psychoanalysis of nature is only possible through a mediation with the principle of inversion, with a reciprocal intertwining of opposites: a chasm. The selected text fragments address the viewer through that chasmic structure.



TURIYANS (A DAY IN THE LIFE OF ABODI)

short film
20’
draft from 2023

In this work conceived as a single-channel film we witness the subjective perspective of Abodi during a day in his life. He wakes up in the morning, goes to work and has dinner with his parents afterwards. The characters he meets during the day are a doublings of his conscious and unconscious experience materialized as a series of animals. In the conversations we listen to as well what the people say but also the desires behind, what the characters want to say.

MIRROR SOIL

Immersive Installation in 5 parts
dimensions variable
draft from 2023

In ‚Mirror Soil' we encounter a series of sculptures from Lithium, Oil, Coal and radioactive stone into which lengthy texts are inscribed that mirror humanities unconscious obsessions causing exploitation and subjugation of non-human actors.

A VIBRANT WORLD

Land fill, 8 members of a choir
Installation dimensions variable
2023

In the middle of an open landfill voices form a choral concert. The melody is based on the work ‘O Nobilissima Viriditas’ by Hildegard von Bingen. Never the less the lyrics are exchanged and replaced by critical words of affection expressing an unconscious relation towards the trash manifesting the suppressed material assemblies in a capitalist society.

You are lost inside me and far from me,

I hear you. And do not hear you.

When you speak to me, your mouth restores me.

You shall be at every moment.

THE GATE

chalk spray on trees
dimensions variable
2021

When you speak to me, your mouth restores me.
You are lost inside me and far from me.
I hear you. And I do not hear you.
Whole I shall be at every moment, and every whole moment.

as part of ‘To The Land’ 2021, Munich

WITH MYRIAD EYES

VR experience
durational
sheduled for 2025

In ‘With Myriad Eyes’ we experience a fictional scenario in which humanity has gained the ability to translate desires and intentions of animal consciousnesses into human language through technological advancement. The work that is conceived as a VR experience lets us dive into that scenario witnessing a spread group of sloths during a day spend on the branches of a tree. We are even able to trigger the sloth through the controllers, simulating a fictional human body inside the calculated environment. The sloth responds accordingly to our presence hearable as broken language fragments expressing fear, curiosity or indifference.

I ESCAPE FROM MYSELF IN YOU

short film
35’
sheduled for 2025

In ‚I Escape From Myself in You‘ we witness a fictional scenario of the future in which humanity has access to all cultural knowledge directly streamed to their brain concerned to the things these humans see. Foundations of this development are laid out today with the emergence of such technologies like brain implants, AI and the internet. My work is a film about a monk called Abodi with such an enhanced body. He is contemplating on the experience of a piece of pollen falling onto his lap. In the film we witness how Abodi can access all knowledge relating to the pollen’s volatile mix of air circuits, bacteria and viruses living on it, the bees it was in touch with, the sun with whose energy it was grown, the potential plant it could impregnate, the genetic code embedded within it, the water it was nourished with, the objects it has touched on its flight, the tree it has fallen from, to name some of the actants. Never the less this enhanced body and the mode of contemplation it has made possible has lead to a degeneration of Abodi’s sense of touch and other social experiences. In the work I therefore explore a fictional body with which humanist ethics, as we know it, is fundamentally altered.

PHAETONIC SIMULATIONS SPECULATIONS

yourself
and
embrace

THE UNTHOUGHT

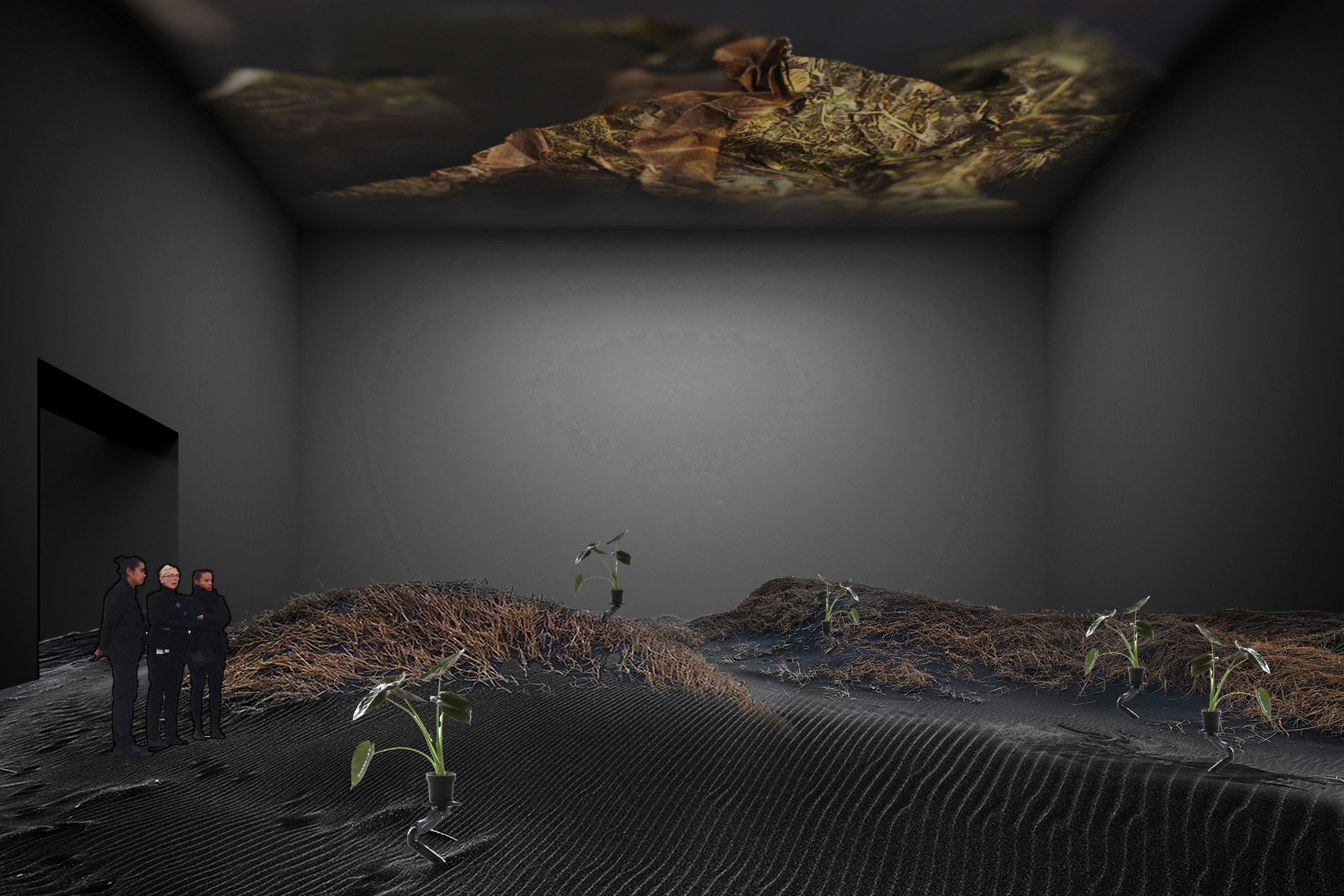
Monitor with speakers, Alocasia Wentii, robotic arms, micor-controller
HD Video with sound 18’ 35”
2021

Music composed by Tobias Purfürst

‘Look at yourself and find me in your darkness’
‘And this way everything happens and happens to be what your are’

In ‘The Unthought’ texts are written on the leaves of some Alocasia plants that are installed on robotic arms moving softly, almost unnoticable according to a programmed choreography.

Installation View ‘Sythethic Transfer Zone’ Plus Dede Project Space Berlin



THE UNTHOUGHT II

Beamer projecting on ceiling, Alocasia Wentii, Monitor arms
HD Video with sound 29’
Sketch from 2024

‘Look at yourself and find me in your darkness’
‘And this way everything happens and happens to be what your are’

In ‘The Unthought’ texts are written on the leaves of some Alocasia plants that are installed on robotic arms moving softly, almost unnoticable according to a programmed choreography.

alamy

alamy

EM HCTAC VAG RKQ DG

HD Film with sound, 10’ 58”
Robot dog, Lunaria
dimensions variable
2022

Installation Sketch 2024

The film consisting of shots of printed stock photos of nature in a water solution is projected into the creek. The film is projected by a robot dog on which the plant species Lunaria grows. The dog projecting in stillness seemed to have moved before in the grass surrounding, leaving traces that form the words ‘Your Shadow’.

You are lost inside me and far from me.

I will be at every whole moment.

When you speak to me, your truth restores me.

THE UPPER UNTHOUGHT

chalk spray on trees, LED Screen-machine, UHD Film, ca. 20 min.
dimensions variable
Sketch from 2023

Beyond all presence.
It was merely the drum in your ears sending back to itself its own truth.
But since I had laughed at your weapons of death, I came out of the earth, and my eyes light up.
I am the wound I caused.

PORTFOLIO

The work ‘The Upper Unthought’ grows out of the work ‘The Unthought’. It encompasses writings on trees and a film based on a micro model of the environment the screen is situated in. The model is made from prints of photographs of the plants and the earth around the site creating an artificial speculative simulation of the matter we are made of and co-dependent on. The LED screen it-self is covered with a louvre that rythmically opens and closes according to a programmed choreography, attributing the apparatus as well as the trees fictional subjectivity.

PHAETONIC SIMULATIONS (THE UNTHOUGHT II)

chalk spray on trees, LED Screen-machine, UHD Film, ca. 20 min.
dimensions variable
Sketch from 2023

Beyond all presence.
It was merely the drum in your ears sending back to itself its own truth.
But since I had laughed at your weapons of death, I came out of the earth, and my eyes light up.
I am the wound I caused.

The work 'The Unthought II' encompasses writings on trees and a film based on a micro model of the environment the screen is situated in. The model is made from prints of photographs of the plants, trees and the earth around the site. The LED screen it-self is covered with a louvre that rythmically opens and closes according to a programmed choreography.

I cannot imagine
I will sleep
I can't leave
outside of you

STREETS OF GIANTS II

Performative car-ride
BMW, AI live generated audio, living rose with texts on leafs and trunk
ca. 50 min.
2024

In 'Streets of Giants II' the visitor is invited to a car-ride from the city through uninhabited nature terminating at the site of embarkment. The work is set as a speculative fiction in which artificial intelligence has gained subjective autonomy mirroring current developments in language models and self-driving cars. The participants are welcomed to take a seat in the back of the air-conditioned car where a rose grows from the openings of the ventilators. On the rose a text is written with the words 'I entrust myself to you so you will oblige me. I can save nothing without you, outside of you.' Listening to the numbed sounds of the city in the protected and closed environment of the luxury car after the doors have closed, the ride begins and from the audio-system of the car a language model trained on the voice of an old Indian guru begins to invite the visitor to close their eyes, relax and detach from reality, by describing a walk through uninhabited nature. The descriptions are accurate and romantic creating vivid images calming the minds of the participants. Never the less the language model by nature produces slight glitches in the narration: unwanted repetitions, omissions and minimal inaccuracies in the intonation of the voice. This forms an ostensibly pleasant but finally unpleasant feeling towards the situation the visitor finds herself in.

'Streets of Giants I' was part of Public Art Munich 2018 @ Kammerspiele München
curated by Joana Warszaw
and of SOE Kitchen 101 @ The Marshall House Rekjavik, 2018
curated by Christina Werner

I demand you to inhabit

the invisible as well

SONY

UNTITLED

Smartphone with crashed display, Mytilus edulis with laser engraved text
11 x 6 cm
film on smartphone 5 min.
2017 / 2024

Texts on the mussels:

‚I demand you to inhabit the invisible as well.'
&
‚This strange night which you penetrate to reveal that we are no longer who we thought we were.'

LIMINAL LEAFS

experience

23 min

sheduled for next year

SPEAKING NON HUMAN AGENTS I

IN A DEER EYE'S REFLECTION

fictional scenario in 5 scenes

2023

‚In a Deer Eye's Reflection' the visitor experiences a fictional metamorphosis into a wolf initiated by a ritual drawing on concepts of ancient indigenous dreaming practice and psychoanalysis. The visitor encounters unconscious fantasies, desires, needs and perceptions of an animal living in a world transformed by human attempts to subjugate non-human entities but also their emancipation.

Wearing color-filter contact lenses that mimic a wolf's visual perception, participants also listen to a soundtrack in their own voice that simulates the vocalization of desires and needs of other species in the ecosystem the wolf can perceive, thus taking a step towards bringing them into our political consciousness.

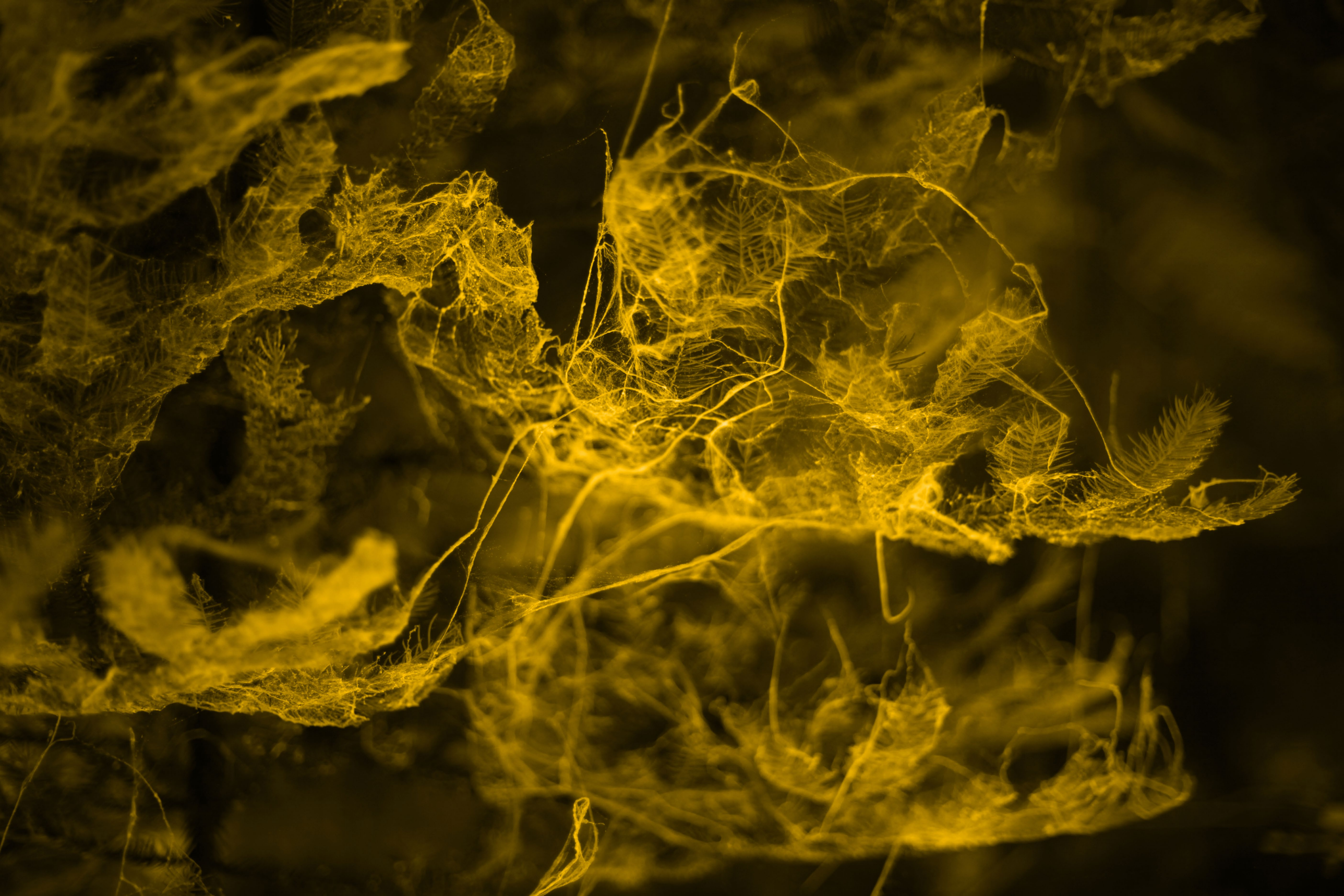
IN A DEER EYE'S REFLECTION (THE TRANSITION)

performance, boat, animal mask
50 min.
2023

‚Untitled' is a ritual that involves a canoe ride from one shore of a lake to another.

During the ritual the passenger is assigned a wolf as his shadow. The ritual is based on a Germanic concept that every human being has a non-human being as a shadow. Before the ritual appointment, the guest is asked to send in a recording of a cryptic text spoken out aloud. In the beginning of the ritual, the passenger is instructed to sit in the canoe lying on the dock. In the back, at the wheel sits a manifestation of his shadow wearing a wolfs mask. The passenger faces forward, looking at the lake with the shadow in his back that will steer the boat. The canoe sets off and after a few minutes the ritual begins. For now it is only revealed that it creates the entrance into a non-anthropocentric world. During the ritual the visitor will be equipped with color filter contact lenses that mimic the wolfs visual perception.

The experience of the boat trip is that of an accompanied transition and refers to the figure of the ferryman/ferrywoman existing in many mythologies. In Herman Hesse's 'Siddharta' it is the ferryman who suggests to the young seeker to meet the non-human being of the river with respect and listening. Hesse also focuses on experience as opposed to doctrine. And the spatial situation of psychoanalysis, with the speaker on the couch, is also dedicated to a transition in which the therapist takes the role of an escort while crossing moving waters.



IN A DEER EYE'S REFLECTION (SPRUCES)

Artifical spider net, spruces
each 0,5 x 0,5 x 1,4 m
2023

IN A DEER EYE'S REFLECTION (ORCHIDS)

Taxodermie Deer, living orchids
1,1 x 0,5 m
Sketch from 2023

UNTITLED (IN A FOX EYE REFLECTION)

Eggs made from lead and radioactive stones, birds nest
20 x 20 cm
Sketch from 2023

I DON’T KNOW WHAT THIS IS CALLED (SILVER CLOUDS)

Ficus Lyrata, South German Forrest, perceived wearing color filter contact lenses.

2023

In a Central European forrest a tropical tree is growing...

Installation view as part of ‘Silver Clouds’ Obermühlhausen, Germany

IN A DEER EYE'S REFLECTION (UNTITLED)

colored fish
dimensions variable
sketch from 2023

MIRROR SOIL

MIRROR SOIL

fictional scenario in 6 scenes

2023

‚Mirror Soil' is an immersive installation in a forrest outside the city. Conceived as a lucid dream induced by a ritual drawing on concepts of ancient indigenous dreaming practices and psychoanalysis it is intended to create an experience of transformation in our unconscious relation to the non-human material agents and assemblies that surround us and that humanity tends to subjugate and exploit. We encounter materializations of these entities that have become vocal and that remind us in critical words of love and affection on our fundamental co-dependency and thus open a door towards their political recognition.

The work is inspired by a concept found in Stanislav Lem's book ‚Solaris' in which an alien planet initiates materializations of traumatic experiences of the humans that are within its space of influence.

Set in a wildly growing forest, the work begins with a transition ritual that initiates the visitor into the work that we see with an altered perception. Wearing color filter contact lenses, we encounter a pathway through the woods in which a ghostly entity voices the viewers personal memories of ecological events interwoven with experiences of ecological activists, sculptures made from crude oil, lithium salt, coal containing fossils, glacial water and airplane sooth, a radioactive stone as well as salty rain with water from the ocean.

MIRROR SOIL (ROCK)

Slightly radioactive rock, speaker, touch sensor
1,2 x 0,7 m

Installation Sketch 2024

‚Unititled‘ will be an installation consisting of a slightly radioactive rock from the region of Chernobyl activating uppon touch a voice sounding from a speaker. The spoken sentences adressing the materials potential and consequences are chiasmic. In rhetoric, chiasm is a reversal of grammatical structures in successive phrases or clauses – but no repetition of words.

An example of the voice: ‘Find me in your shadow this side of the veil, that space of your palm in which you glow.’

Beyond all Presence

MIRROR SOIL (LITTLE GATE)

Texts grown into trees and branches
dimensions varaiable
Sketch from 2023

MIRROR SOIL (HOMECOMINGS)

Headset, individually composed song, performance
2023

‚Homecomings‘ is a situation of a walk of a participant in a natural environment; a forrest, a field or in the mirror of the Salar de Uyuni; while listening to a song via hidden speakers. The lyrics for the piece are composed individually for each participant based on a questionnaire that was conducted previously to the situation. In the questionnaire the participant was asked to describe personal experiences of an ecological event in the past that affected the ecosystem substantially. The personal memories are interwoven with historical experiences of ecological activitsts. For each participant I sing a different song.

‘The wound is the place where the Light enters you.’
Rumi

MIRROR SOIL (YOUR ATMOSPHERIC IMPACT)

Galcial water frozen, airplane sooth
0,8 x 0,8 m
Sketch installation view in ‘Mirror Soil’ from 2023
And installation view @ Festival of Future Nows II in the garden of Hamburger Bahnhof, Berlin

MIRROR SOIL (UNTITLED)

Artificial salty rain with water from the ocean
500 x 50 x 300 cm
Sketch from 2023

MIRROR SOIL (ROCK)

Slightly radioactive rock
1,2 x 1,2 x 1,2 m
Sketch from 2024

‚Unititled' will be an installation consisting of a slightly radioactive rock from the region of Chernobyl inscribed with sentences of affection. The words that adress the materials potential and consequences are chiasmic. In rhetoric, chiasm is a reversal of grammatical structures in successive phrases or clauses – but no repetition of words.

An example of the inscription: 'Find me in your shadow this side of the veil, that space of your palm in which you glow.'

MIRROR SOIL (UNTITLED)

Lithium Salt, metal
30 x 30 x 300 cm
sketch from 2024

MIRROR SOIL (UNTITLED)

Crude Oil, hidden savety bowl
100 x 100 cm
sketch from 2024

MIRROR SOIL (UNTITLED)

Coal containing fossils, polished
20 x 20 x 170 cm
sketch from 2024

AND AFTER THAT... (SILVER CLOUDS)

Foam, color filter contact lense

2023

Foam is distributed in a natural environment. Reminiscent of a natural phenomenon the work aims to create an uncanniness towards the condition of our ecosystem. Perceived with a filter contact lense that renders the visual field into monochrome color as if we were seeing with the eye of another species.

Installation view as part of ‘Silver Clouds’ Obermühlhausen, Germany

SPEAKING NON HUMAN AGENTS II

A VIBRANT WORLD

Micro-controller, speakers, interactive glove
Installation dimensions variable
sheduled for 2025

‚A Vibrant World' is an immersive installation conceived as a lucid dream of having an altered body with an extended perception. The experience initiated by a ritual draws on concepts of ancient indigenous dreaming practices. It is intended to create an experience of transformation in our unconscious relation to the non-human assemblies that surround us. In the dream these entities that have become vocal and remind us in critical words of love and affection on our fundamental co-dependency and thus open a door towards their political recognition.
After the ritual, in which the visitors are blindfolded and begin to wear a pair of specifically made gloves as well as color filter sun glasses, they are waking up in a vast landscape with a series of large electrical poles intensely populated by bushes and half-low vegetation. Following the instruction the experience unfolds in a walk through the landscape towards the electrical poles. Upon arrival in proximity to the later the visitors finds themselves clueless. Interested in the nothingness that surrounds them they incidentally touch some of the bushes and the gloves begin to subtly stimulate their hands causing a tingling. While they explore these effects touching the branches of the vegetation slowly voices begin to rise from all sides around them articulating words of affection and mysticism. After a while of listening to the voices seemingly caused by touching the plants it becomes apparent that a multiplicity of subjectivities speaks as the consciousness of the vegetation vocalizing its needs and political concerns to the visitors. After a while they move on to the electrical poles and realizes that it equally reacts to touch, adding small electrical shocks to their haptic experience and again vocalizing hundreds of voices, this time in a spectrum of different languages that seem to speak from a subjective perspective of not only the material of the electrical pole but as volatile mix of coal, sweat, electromagnetic fields, computer programs, electron streams, profit motives, heat, lifestyles, nuclear fuel, plastic, fantasies of mastery, static, legislation, water, economic theory, wire and wood, to name just some of the actants.

WE ARE A WORLD
sketch from 2024

To a field outside the city an audience is invited listening to a concert with classical instruments. The musicians are performing a notation defined by the life processes of their respective human microbiome. Thus they are sonifying the different lifeforms that are at work in their stomach in their mouth and on their skin, etc.

The work is an attempt to do a psychoanalysis of nature by undoing the repression of modern thought that tends to deny our own naturalness respectively the unconscious organic nature of our own bodies. With the work I would like to speak to the way psychoanalysis might go further back than we might expect - beyond our childhoods and to the organic heartbeat of life itself.

TITLES

JENSEITS DES TRÄUMENS

But, had I never held back, never would you have remembered that something exists which has a language other than your own.

Luce Irigaray in 'The Marine Lover'

And if the sun, in the innocent and impatient ardor of his rising, comes first to the sea to drink, why interpret this as the sea's will to become air so that she can rise up after him?

Luce Irigaray in 'Marine Lover'

INHERIT-AGE OF WILL

And if I only love you naked and without adornment, will this love today be lovable for you? Does this lofty adventure that needs no warmer wrapping than your skin mean nothing to you but a fall from your highest heights? Does it mean tearing those dearly won shrouds of glory away from you rag by rag when I say: now begin again, you have yet to begin to live.

Luce Irigaray in 'Marine Lover'

PROMETHEUS' UNKNOWN WISH

Those who have not become a mirror themselves, have never seen a mirror

Rumi

TURIYANS

I think you guys should dream the earth, because it has a heart and breathes.

Davi Kopenawa from the Yanomami People, in an interview with F.Watson

VEILED LIPS (AWAKE)

It is never we who affirm or deny something of a thing;
it is the thing itself that affirms or denies something of itself in us.

Baruch Spinoza

In the chapter 'Turiyans' derived from the Sanskrit word for a state of completed consciousness, we experience a speculative future body condition that is a dystopia or a utopia. In that scenario our subconsciousness becomes conscious through technological advancement and biogenetic transformations. The situation resulting is the ability to fully consciously and lucidly see our unconscious desires and traumata materialized in imagery, like a language. Nevertheless the doping comes with the price of a visual obstruction. The hacked human is able to see his most inner wounds but fights with an uncontrollable blurriness. This chapter is a series of film and immersive installation works about the subconscious of a subject called ‚Abodi' a trained botanist working for a deep sea mining company.

A PLEA FOR A PSYCHOANALYSIS OF NATURE

In a working note to 'The Visible and the Invisible' (1964), Maurice Merleau-Ponty makes an enigmatic call for "a psychoanalysis of Nature". In my work I argue that there are two interrelated ways in which this call might be taken up. First, it might be taken as the demand to give voice to the deep sense of a nature, conceived in terms of unconscious desire rather than scientific rationality, that precedes and exceeds human life. Second, we might do a psychoanalysis of our relationship to nature, of the ways in which modern thought tends to deny and repress the unconscious, organic desire at its heart. I addresses the psychoanalysis of nature in both these senses. On one hand I refer to Merleau-Ponty's well-known discussion of the phantom limb in Phenomenology of Perception (1945) in order to give a critique the mind-body dualism implicit in traditional attempts to account for this and related phenomena, and in order to work with Merleau-Ponty's own account of the phantom limb in terms of being in the world. Second, I argue that being in the world requires that we repress not only aspects of our personal pasts, but also our organic nature itself. Third, I argue that much of modern scientific thinking tends to deny the bodily and unconscious dimensions of conscious life—it is this denial that calls for a psychoanalysis in the second sense by engaging with our troubled and repressive relationship to nature. This denial of our own naturalness is accompanied by a denial of the unconscious and irrational nature of nature itself. With the work I would like to speak to the ways in which psychoanalysis might go further back than we might expect—beyond our childhoods and to the organic heartbeat of life itself.

MIRROR SOIL

fictional scenario in 9 scenes

2023

The work cycle is based on a concept found in Stanislav Lem's book ‚Solaris' in which the alien planet initiates materializations of traumatic relations of the humans that are within its space of influence. In ‚Mirror Soil' we enter a speculative scenario in which the non-human world reflects humanities traumatic experiences caused by ecological catastrophes in history and in a possible future. We encounter memories of ecological activists and signs of the subjugation of non-humans and their emancipation. In speculatively attributing the non-human bodies that constitute the eco-sphere vocality, they are given a subjectivity.

PORTFOLIO

Set outside the city in the fields and forests the work begins with a transition ritual that initiates the visitor for what could be described as a shamanistic dream. We encounter trees on which sentences have grown that address the viewer, a pathway through the woods in which a ghostly entity voices the viewers personal memories of ecological events intermingled with experiences of ecological activists, ice spheres made of airplane-sooth and glacial water, salty artificial rain, a spruce overgrown by spider nets, the body of a taxidermy deer in which orchids grow, a radioactive rock that begins to speak about its potentials upon touching it and a film-projection that appears in a creek, critically addressing anthropocentric imaginaries.

The work aims to unleash forces of transformation, hybridity and reconfiguration of the individual and collective consciousness that are never the less embedded in matter and mind by unearthing and newly composing their constituents.

MIRROR SOIL

fictional scenario in 9 scenes

2023

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Set outside the city in the fields, forests and lakes, the work begins with a transition ritual that initiates the visitor into what could be described as a shamanistic dream. Wearing color filter contact lenses, we encounter trees on which sentences have grown that address the viewer, a pathway through the woods in which a ghostly entity voices the viewers personal memories of ecological events interwoven with experiences of ecological activists, ice spheres made of airplane-sooth and glacial water, salty artificial rain, a spruce overgrown by spider nets, the body of a taxidermy deer in which orchids grow, a radioactive rock that begins to speak about its potentials upon touching it and a film-projection made from stock photos of ecological beings that appears in a creek.

UNTITLED

sketch from 2023

For ‘Untitled’ a fragment of a poem by al-Hallādsch will be encoded into the DNA of a pop-py plant. During the exhibition the flower will bloom.

The fragment is announced in the text that acompanies the exhibition and reads:
‘What am I ?’

A B O U T

Employing immersive media like installation, film, performance and ritual, the work cycle ‘The Human Hum’ tells speculative stories on possible future human and non-human bodies resulting from body-machine interfaces or biogenetic transformations based on synthetic biology. Through that the relationship between body and consciousness is explored and the myth of technological superiority, which is the suggestion that we can become independent from the physical world, is questioned. Referring to concepts from psychoanalysis, post-humanism and evolutionary theory the works destabilize hegemonic discourses concerned with the relationship of body and world and open up alternative narratives.